

and plays and suffers many cruel practical jokes.
 The Spanish stories of Quevedo and Perez are coarse but never obscene.
 The view of women, however, is low. They are fickle, shallow, vain, and cunning. The church is "gingerly handled/' but the clergy are derided for immorality, hypocrisy, and trickiness.

661. Books of beggars. A variety of the picaresque species was the " books of beggars." An English specimen of this variety is Audley's *Fraternity of Vagabonds* (1561). Mediaeval social ways produced armies of vagabonds, beggars, and outcasts, who practiced vice and evil ways and cultivated criminal cleverness.

The picaresque stories illustrate their ways.

862. At the beginning of the sixteenth century. Isabella cf Este describes a play at Ferrara, in 1503, in which the Annunciation was represented, angels descending from heaven by concealed machinery, etc. There was also a *moresca*, a ballet or panto-mime dance, with clowns and beasts, and blows and other clown tricks. Another very noteworthy incident is the enactment, at Urbino in 1504, of a "comedy," in which the recent history of that city was represented, including the marriage of Lucrezia Borgia, the conquest of Urbino by Cesar Borgia, the death of Alexander VI, and the return of the Duke of Urbino. This application of the dramatic method to their own recent history, which had been Indeed dramatic, shows the high development of graphic and artistic power, which is also shown by the other arts of the time. Ladies did not then abdicate their prerogative to judge and condemn the propriety of artistic products offered to them. Isabella declared the *Cassaria* " lascivious and immoral beyond words/' and forbade her ladies to attend the perform-

ance of it at the marriage of Lucrezia Borgia to her (Isabella's) brother.¹ In France, in the sixteenth century, imitations of classical dramas held the stage. The Protestants sought to use the drama for effect on the populace.² St. Charles Borromeo (1538-1584), as Archbishop of Milan, carried on a war against exhibitions of all kinds. He maintained that they were indecent.³

¹ Gregorovius, *Isabella d'Este*, 212, 251, 255, 264; Burckhardt, *Renaissance*, 316.

² De Julleville, *La Comedie en France au M. A.*, 183, 331.

³ Scherillo, *La Corn-media del Arts*, Chap. VI.